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unusually pretty woman should never talk," "a sensitive fellow who had his marriage certificate framed and hung up in the sitting room" (Oh, won't somebody be shocked!) are characteristic sentences.

But whenever the author forgets herself and such miserably cheap devices and thinks of her characters and the setting, dramatic power is revealed. So far does the author seem not to know when she is most truly herself, if we had to choose the masterpiece of this collection, we should say it is not in the dramatic, it is not where epigrammatic smartness has any play at all; it is in "Beyond the Gray Gate," beautifully idyllic in its country sights and sounds.

NORTHERN GEORGIA SKETCHES. By Will N. Harben. Chicago: A.C. McClurg & Co. 1900. \$1.

Mr. Harben's "Sketches" are rightly named, in that they are vignettes from the lives of the lowly whites and negroes of Northern Georgia. He writes tenderly and simply, but withal gives strength and at times even harshness to his characters, unsoftened by civilization. "The Tender Link" commends itself in especial by the filial gentleness and love it portrays and also as bringing out possibly most strongly the author's main points of style.

QUICKSAND. By Hervey White. Boston: Small, Maynard & Co. 1900. \$1.50.

The finer masters of realism have been content with one tragedy of a lifetime as material enough for a novel, but later disciples of the school must have whole families and townships infected. Mr. White begins with a betrayal in New England, and pursues relentlessly his family of wretched victims from New Hampshire to Iowa, where the father dies from an enforced immersion at the instance of his wife's religious fervor; a daughter suffers a desperate attachment; a son betrays his brother's wife; the brother commits suicide, and his pendent figure with its staring eyes frightens the ill-fated survivors into Kansan barrens. But even here they cannot escape Mr. White. Cancer kills one; paralysis renders helpless the mother (whose unbalanced religiousness